

# THE AUTHOR & JOURNALIST

JANUARY, 1942

20 CENTS

## MRS. GRUNDY IN FICTION LAND

By Sewell Peaslee Wright

## VERSE MAGAZINES AND VERSE VIEWS

By Virginia Scott Miner

## THERE'S PLENTY IN A NAME

By Jack Woodford

## BOOM IN SELF-HELP ARTICLES

By Al Laughrey

## LITERARY MARKET TIPS

In Defense of the Basic Themes, by Willard E. Hawkins  
Late Chicago and Kansas City Market News  
In The Army—And Sells  
We, The Authors Of Books  
Build-Up In Radio Humor

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Kathryn Keeley

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But 1941 was no exception. For 19 years I have developed serious new writers as well as professionals into leading names in every literary field. If you have talent and are willing to work, I can also help you.

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### CHRISTOPHER CARR

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## LETTERS

### Patriotic Question

"The pen is mightier than the sword." Why not tell A. & J. readers some of the ways they can help their country in this war? Many Americans did not take National Defense very seriously, but all are aroused to our national peril now. Many men and women with writing ability are so placed that enlistment, or work in a war industry, is not possible. How can they use their skill as writers to help win the war?

HERBERT JOHNSON.

Grand Island, Nebr.

►The Old Editor offers suggestions on page 19.

### Drafted!

A. & J.:

I've been called for service—so won't renew my subscription. After this emergency, if I'm in the mood for writing, I'll be back on your list.

JOHN DAVIS.

Chicago, Ill.

### In the Army—and Sells

A. & J.:

Each day I play a game—perhaps you would call it a treasure hunt. When the bugle blows in the morning, I "hit the floor" to give my all for Uncle Sam and, at the same time, to keep my ears, eyes, and mind open for something to write up. And five days a week I succeed. Before I go to bed at night I finish a filler, short article, news story, or something else, to be mailed to some editor the following morning. I refuse to work on Saturday and Sunday, hiding my laziness under the theory that my mind needs a rest.

For five years products from my typewriter have been nervously drumming on editorial desks. Total writing income of the first three years, \$2—first prize in an essay contest.

Then, soon after the fourth year of trying began, Hitler raised his cow lick over Europe and National Defense got under way in the United States. I slipped into a uniform, gave myself a week to get adjusted, then started reasoning the whole thing out.

My thoughts ran like this: "Here I am with three years on my hands and a lot of spare time (or so I thought THEN). Why not take time out and get to the bottom of this whole thing? I'll run my own experiments and draw my own conclusions."

I did. I reviewed my literary efforts of the past three years. My collection of rejection slips sounded like a roll call in Writers' Heaven.

Right there, I decided, was my big trouble. In my cock-sureness that I was another O. Henry I was aiming at the big checks and thumbing my nose at smaller ones.

In our company library I noticed a weekly newspaper devoted to military activities. I got hold of a pretty good story, presented it to the editor, and received 95 cents for my efforts and an invitation to bring in more.

(A tip free of charge: I find a story already written is

the best calling card to present at an editor's reception desk.)

For six months I studied military organization, tactics, problems, and activities as ardently as any West Pointer—all the time selling news stories, features, editorials, and even poetry to friend editor. That was a start.

Then I called on the sports editor on one of the daily papers in a near-by city. The interview was a success to the tune of 20 cents an inch and subsequent sales to other departments of the paper. Chalk that up as Conquest No. 2 in my fight for fame and fortune.

Next I tackled a friend who manages a successful insurance-loan concern. He was tickled to let me write his advertising copy and gave me a 10% commission on his total spending to that end. A few more shekels for the hope account! And I took every opportunity to study the business, my efforts later resulting in tidy sales to trade publications.

Then I branched out again. This time with articles for trade and technical magazines. For background I turned to my specialty, the Army, and discovered that editors bought my offerings and asked for more.

Results? In 1940 my checks for news stories, short articles, and fillers amounted to \$140. In 1941 sales topped \$500 the first nine months.

I'm studying hard—even trying a short story now and then. Perhaps the same mail that brings a story back also presents me with a \$5 check from *Young People*, *Drug Topics*, or *Our Army* for an article. The best sting medicine I know!

Another arrangement that helps: Months ago I set up a separate bank account for my earnings from writing. The money I use to finance my writing and for other specific purposes.

Last November, for instance, I took unto myself a wife and hid away to Old Mexico on a 15-day honeymoon. The bridegroom (I) was dressed quite decently, thank you. Under his arm he carried a new portable typewriter (silent by request) and a new Kodak "30". All paid for with little checks.

You are doggone whistling I'll sell something today. May not be much, but I'll try anyway.

After all, if the worse comes to worse, I can write a letter to *The Author and Journalist*!

TECH. SGT. PIERCE SHANNON.

Headquarters, VIII Army Corps,  
Brownwood, Texas.

►We are glad that "worse came to worse" with Tech. Sgt. Pierce Shannon; have sent him a check for his good letter. Some writers entering service stop their subscriptions, but the wise ones do not. For most there is as much time for writing as they would have at their regular occupation—unless they are full-time writers. In the army, the latter go on a part-time schedule.

On December 9, Tech. Sgt. Shannon wrote us, "Since Sunday, I've kept this typewriter hot with human interest stories about soldiers and their reaction to the declaration of war. . . . I hope to get the Spring Quarterly Markets issue of A. & J. in Tokio!"

### Manuscripts by Express

A. & J.:

I was told recently by a postoffice clerk that typewritten manuscripts, such as a book manuscript, cannot be sent by express—it is against the government rules. Is this correct? I have sent by express many time, and so have other people I know who write.

B. M. G.

Pueblo, Colo.

►Several weeks ago, a California writer made a similar inquiry of us. The answer is: *manuscripts can legally be sent by express.*

□ □ □ □

*The Times Magazine*, 220 W. 43rd St., New York, appearing weekly in Sunday edition of New York *Times*, uses articles 1800 to 2000 words in length, related to the news, short topical verse, and photos illustrating articles, for which 3½ cents a word is paid on acceptance. Only first newspaper publication rights are bought. Editor is Lester Markel.

Mail addressed to *Salute*, 730 Fifth Ave., New York, is returned by the post office marked "Not in directory."

## THE AUTHOR & JOURNALIST

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# THE AUTHOR & JOURNALIST

January, 1942

## MRS. GRUNDY IN FICTION LAND

. . . By SEWELL PEASLEE WRIGHT

Here Sewell Peaslee Wright, frequent A. & J. contributor, brings down to date a subject of vast importance to every writer of fiction.

YOU all know "Mrs. Grundy" in real life. She's the personification of "they," and of "the neighbors." She's your external conscience.

Tom Morton put her down in black and white nearly a century and a half ago (*Speed the Plough*, 1798) and the tough, observing, vitriolic old dame has been going strong ever since!

Now, the Mrs. Grundy of real life has a counterpart in the world of fiction; just as the first Mrs. Grundy sets up standards of conduct in real life, so does her Fiction Land counterpart set up standards for the conduct of characters in fiction . . . and woe betide the luckless character (and his creator!) who runs counter to her dictates!

These differences between real-life standards and fictional standards are both interesting and important, and I think we'll profit by talking about them for a few minutes.

In real life, when boy meets gal . . . I'm talking about a "nice" boy, and a "nice" gal . . . they're likely to do a little high-class petting before they've known each other so very long. But in stories, unless the story deals more or less specifically with the problem arising out of pre-marital petting (and I realize that my use of the word "petting" worse than dates me!) our characters are apt to maintain a peculiarly high standard of conduct: the kiss with which they seal their vows of love in our final "clinch" scene is a *first* kiss. The boy takes her in his arms for the first time, and knows for the first time the delirious sweetness of her lips.

There is a good reason for this procedure, of course. These things don't just *happen* to be considered good practice in the world of fiction; they're more or less matters of course because they help make a story more effective. A clinch and a kiss under the circumstances suggested above are more dramatic, more moving, more important, than a clinch and a kiss would be were they "old stuff" to the clincher and the clinchee. So, you see, while our fiction-world Mrs. Grundy isn't too realistic in her ruling, she does give the nod to good drama.

She's not too realistic, and she's not, being a woman, too consistent. She has one set of rules for pulp characters, and another set for slick characters.

A lusty young member of the Mounted Police, created for pulp duty, may, for example, conduct a charming young female across many miles of wild country, taking several days and nights for the trip, yet our Mrs. Grundy, the reader, and the author, take no cognizance of the fact that they are without benefit of chaperon. However, if a slick-paper young fellow and a girl go for a motor-boat ride and are forced by accident to spend the night together on a lonely island far down the river, it's *bad*.

Here's another example, and a very common one, in these days of frank writing. A girl in a pulp magazine, particularly a confession magazine, suffers and suffers and *suffers* if she has a pre-marital affair, and is certain to lose her baby, her parents, and . . . almost! . . . her life, if she has an abortion. In a slick maga-

zine, she worries somewhat about the matter, but doesn't suffer unduly, and while illegal surgery doesn't work out well, as a rule, it is not nearly so devastating as it is in the pulp world, and the repercussions are not nearly so severe.

And while we're dealing with medical subjects, we might as well take up a few other related points regarding which our Mrs. Grundy is very definite indeed, for the pulps and the slicks alike.

Mrs. Grundy turns thumbs down on all mention of tuberculosis and cancer. That's a pretty broad statement, and like all generalities it has its exceptions, but insofar as the short story is concerned, it's about as reliable as any rule which may be laid down.

Here, again, we have some sound reasons behind Mrs. Grundy's ruling. So many potential readers have these two diseases, or have friends or relatives who have them, that the very mention of them is unpleasant. And even though the reader has no friends or relatives stricken with either of these diseases, there is still in him as there is in you and me and all the rest of humanity, a personal fear which it is better not to arouse.

To a degree, the same disapproval applies to childbirth. That doesn't mean a woman can't have a baby in a story, but it does mean that it's better not have the childbirth shot as a close-up scene. Keep it off-stage if possible; let the husband tear through the night to reach his wife's side in time, or let him pace the hospital corridors in traditional style, but let the big scene of childbirth be the one in which he comes shyly and palpitantly into the hospital room (after the delivery is safely over!) and sees his wife, pale and exhausted but lovely, and ready to look up at him with dark-circled eyes in which there is that light which never shone on land or sea, and tell him softly that all's well.

The simple fact is that out of any group of feminine readers, a certain percentage of them will be pregnant, and almost all of them will be confronted with the possibility of one day bearing a child . . . which is not, in itself, a pleasant experience. Even your male readers, with wives and daughters, will not wish to be reminded too emphatically of what a woman must endure to bear a child.

Here's another set of very striking differences between the Mrs. Grundy who governs our actual, everyday lives, and the Mrs. Grundy

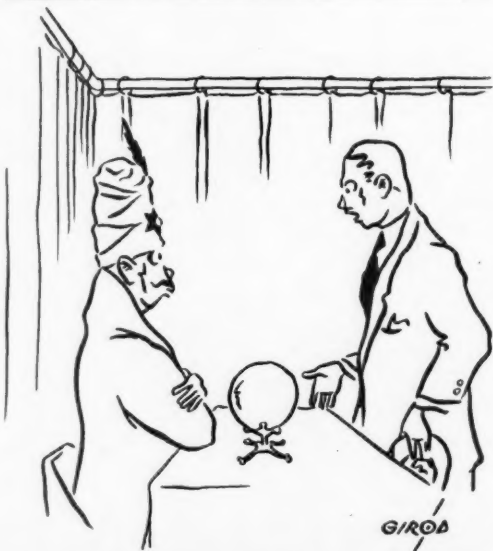
who is arbiter to the doings of our fictional characters.

The Mrs. Grundy of real life is very apt to turn up her long and probing nose at people who do not go to church. She's a church-goer herself, and she believes that all good people go to church. Mrs. Grundy of Fiction Land has very different ideas: she would prefer to have people stay away from churches, particularly and especially if they have denominational signs on them.

Oh, if the background of the story is a land where there would be *only* Catholic churches, then it might be permissible to have a Catholic church and a priest in the story, or if the lead characters were emphatically Irish the same would hold true, but otherwise Mrs. Grundy frowns on allusions to religion, except the broadest and most general.

As usual, there's a sound reason for Mrs. Grundy's antipathy. She knows that if the grand people we've met and liked in a story get married in a Catholic church, our bigoted Protestant readers won't like it, and if the same people pass up a Catholic church and say their vows in a Protestant church, the intolerant Catholics won't care for that. And since there are enough bigoted and intolerant people in the world to make a big dent in any magazine's subscription list, religion and all things directly related to it are things to avoid.

Incidentally, if there's comedy to be injected into a marriage scene, use a J.P. if possible. If it *has* to be a clergyman, then let it be a Protestant rather than a Catholic priest, says



"No, not my own. I've got my hero in a tight spot and I want to know how he's going to get out."

Mrs. Grundy, because a Catholic priest is specifically a Roman Catholic clergyman, whereas a Protestant minister may represent any one of several denominations . . . but's it's much, *much* better not to take the obvious chance of offending anyone. Personally, I'm just a common or garden variety of Methodist, but I'll confess that I have been thoroughly irritated by motion pictures using ministers as low-comedy characters . . . even though they might have been Baptist or Lutheran or Presbyterian ministers!

In real life, Mrs. Grundy is a rather good citizen; she is interested in politics, and approves reasonable partisanship. *Our* Mrs. Grundy doesn't; that is, she doesn't permit her characters to be Republicans or Democrats; New Dealers or anti-New Dealers, except in the most general way.

You understand why, of course: if your protagonist were a Republican, and the antagonist a Democrat, something like half of your readers would be happy about the whole thing, and something like the other half would storm and rage and some of them would go so far as to cancel subscriptions. And *that* is something to which our Mrs. Grundy is always attuned.

So, if we must do a political story, we have the reform party for our protagonist to lead, and the old crooked crowd for opposition, or the "Ins" and the "Outs." The reader, if he wishes to call them Republicans and Democrats can assign those designations according to his own political faith, and therefore remain happy.

Speaking of antagonists or heavies or villains reminds me that in times of true peace Mrs. Grundy frowns most emphatically about giving too-evident racial names or characteristics to "bad" characters. It's not . . . well, it's not diplomatic. But just before, during, and immediately after a war, it's amazing to see with what accord writers select, and properly so, villains of the enemy race or races.

At the turn of the century, almost all villains were of the Spanish cast: lean, saturnine individuals with yellow skins, dark, sinister eyes, and long black moustaches. During and following World War I the villain changed completely. He became blond and stocky, spoke in a guttural voice, and had a bullet-shaped head with close-cropped hair, and blue eyes behind thick-lensed spectacles. Remember? He put in a "*Nicht wahr?*" or a "*Mein*

*Gott!*" every few paragraphs, just to keep you on the beam, and this name was usually Schmidt or von Sauerbraten . . . or a reasonably accurate facsimile thereof.

Right now, Schmidt is back with us, of course . . . and if you'd like a few Japanese names, I give you Ito, Kimura, Tanaka and Yoshida; see your newspaper for others! For heavies, the American Mrs. Grundy (as of Dec. 7th, 1941) approves them every one.

Permit me to leave with you this one closing thought: it's as deep a folly for a writer to fly in the face of the writer's Mrs. Grundy as it is for us in real life to dare her disapproval . . . perhaps worse, for while we may live, in real life, despite Mrs. Grundy, we can't, as writers, make a living from short stories if we flout her counterpart in the world of fiction.

Whether we like it or not, we have petticoat rule in Fiction Land!

□ □ □ □

#### VANITY RACKETEER CONVICTED

Carlo M. Flumiani, president of Fortuny's Publishers, of 87 Fifth Ave., New York, and the company itself, were convicted of mail fraud in United States District Court on December 5. Flumiani was convicted on 12 separate counts, the publishing house on five. Fortuny's, and Flumiani, offered the defense that they printed books on a "cooperative basis"—but government accountants testified the author usually paid for a book two or three times what it cost Fortuny's.

*The Author & Journalist* called attention to some of Fortuny's methods in the October, 1939, issue. In the months since, the editors have advised scores of readers, making direct inquiry, not to accept a Fortuny's proposal.

□ □ □ □

*Michigan Farmer*, 1632 West Lafayette, Detroit, Mich., Barbara Lucas, household editor, writes a contributor, "I am frequently in the market for articles concerning food, either with or without recipes. On such articles I must know what home economics training the writer has had and whether or not the recipes have been tested. We pay \$3.00 per column on publication."

□ □ □ □

#### BOOK ENDS

*Price of books going up—News Item*

By FAIRFAX DOWNEY

When all is written and is done,  
Have mercy, Mr. Henderson.  
For authors, publishers, show feeling  
And on book prices put no ceiling.  
Although they've gone a little higher,  
Consider how we take a flier.  
Many are printed, few are chosen;  
There are no assets faster frozen.  
Ceilings are strange to story-tellers,  
Familiar more with (non-best) cellars.

# BOOM IN SELF-HELP ARTICLES

. . . By AL LAUGHREY

Al Laughrey is a Washington writer who has successfully specialized in the self-improvement type of article.



Al Laughrey

HOMELY philosophy and sugar-coated pills of self-betterment every month make up thousands of words of popular magazine copy. If you don't believe it, make a careless grab at the next newsstand you come to and take a look for yourself.

For instance, that leading newspaper magazine supplement, *This Week*, devotes page two to this theme every week. And *This Week* doesn't pay off in peanuts, either. Here are some recent titles: "Play Second Fiddle; You Can"; "Faith Is An Armor"; "Take What You Want"; "One Good Thing About People."

Titles of a similar nature can be found in scores of other magazines of the better pay bracket. *Rotarian*, one of the more lucrative of the fraternal periodicals, seldom appears without at least a couple of thousand words devoted to self-betterment or tips on human relationships. Recent back copies display such philosophical titles as "Try Everything Once"; "Put Your Mind On the Spot"; "You Don't Have To Be Rich"; "The Fun of Being Normal"; "Don't Be a 'Duck'."

A list of such titles could go on endlessly . . . they can be found in juveniles for tiny tots and in the quality slicks. The comforting point about writing this particular brand of magazine copy is that you are troubled by neither the formula restrictions of fiction nor the dressing-up of facts necessary in the factual article.

About the only *must* is Sincerity. If you don't believe what you are trying to tell the reader, chances are you will reap nothing but a rejection slip. That may sound like moralistic advice but it is nevertheless true. I've written a goodly number of these articles. Those I sincerely believed in were exchanged for editors' checks. But unfailingly when I thought

I could sit down and grind out a bit of pure mularkey the outcome was always the same: the piece bounced around from editorial office to editorial office like a golfball in a bathtub and finally ended up in the wastebasket with a deserving handful of assorted rejection slips.

Sources for these articles are virtually inexhaustible. Raw material for them is to be found on every side—while talking with the family, attending a party, shopping in the five-and-ten, or just standing at the bus stop.

Take one I sold recently under the title "Your Blush Is An Asset."

A friend and I were walking down the street discussing a mutual acquaintance who had the disturbing habit of breaking into a rosy blush at the slightest provocation. We sank our teeth into the subject with vigor, discussing it from both ends and the middle.

My friend arrived at a definite conclusion which he phrased something like this: "You know, I don't think blushing is a darned bit bad. I unconsciously like most people who have the humility to blush now and then. And I think almost everyone feels about the same on the subject."

Out came my pencil and the back of an envelope. An hour later I was at the typewriter, brimming over with armchair philosophy. Two thousand words later I was addressing a letter to *This Week*. A fortnight later the article came back, along with a very nice letter from *This Week's* editor, Mrs. William Brown Meloney, who paid it a nice compliment but regretted that a similar piece had been used not so long before.

The second trip out it went to *Your Guide*, a new addition to the expanding list of self-help magazines. Editor J. C. Saltman replied with a check and an order for more of the same type of material. He's been getting it regularly ever since, and buying it.

There was nothing unusual about that article on blushing. It merely touched on a subject that affects nearly all of us. The person who doesn't find his cheeks flushed with embarrassment now and then is indeed an unusual fel-



low. But above all, it told the reader something he *wanted* to be told; *i.e.*, that people don't hold it against you because you blush occasionally. Now, you could write 2000 or 10,000 words on the bad features of blushing. But you'd better be writing just for amusement; for it will be a long search finding an editor who will pay cold cash for such material. Telling the reader what he secretly believes and *wants to be told in black and white print* is the key to most magazine articles on personality development, self-betterment and allied subjects.

If you are of a philosophical bent, subject matter should prove no difficulty at all. Not long ago a merchant told me about some rather clever tricks his family used to fight off boredom. The nucleus of an article sprang to my mind. And last month it appeared under the title "You Don't HAVE To Be Bored."

Articles of a philosophical, self-betterment nature might be classified as "how-to" pieces that are carried out in the mind instead of the workshop. They are reasonably easy to write if the writer sincerely believes what he is telling the reader. And any recent market list shows the tremendous market for sprightly written features along the armchair philosophy vein.

And your subject—the reader—is one of universal popularity. A famous editor once hung a placard in his office which read: "Talk about the reader and you will have no trouble in holding his interest."

Yes, Joe Doakes is far more interested in the problems of Joe Doakes than he is in those of Hitler, Churchill and Lana Turner put together.

Following are a few of the markets which consistently use this type of material:

American Baptist Publication Society, 1703 Chestnut St., Philadelphia. Stanley A. Gillet. Uses short "sermonettes" of about 500 words in a number of Sunday School papers. Rates from 1/2 to 1c a word.

Atlantic Monthly, 8 Arlington St., Boston. Edward Weeks. Sound psychological or philosophical articles expertly written get consideration here. Good rates.

Better Living, 19 West 44th St., New York. Theodor Swanson. Articles of an inspirational nature on variety of subjects considered. Rates up to 1 1/2c a word.

Common Ground, 222 4th Ave., New York. Margaret Anderson. Fairly profound articles with a racial-cultural philosophy. Rates up to 2c a word.

Digest and Review, 683 Broadway, New York. J. Gardner. Appealing articles of the self-help or psychology nature desired. Rates vary from 1/2c to 5c a word.

Independent Woman, 1819 Broadway, New York. Winifred Willson. Solutions to business and profes-



"Care to look the story over again now that you're more experienced?"

sional women's problems, written strictly from a woman's viewpoint, are marketable here. Fair rates

Outwitting Handicaps, 12716 Tuller Ave., Detroit. Harry E. Smithson. Articles, preferably in first person, on recoveries from serious illnesses or other handicaps. 1/2c a word.

Popular Psychology Guide, 114 E. 32nd St., New York. Helen Kay. Inspirational personality development articles. 1/2c a word.

Readers Digest, Pleasantville, New York. Occasionally purchases an original article of outstanding merit on the personality theme. Rates about \$50 per printed page.

Rotarian, 35 E. Wacker Dr., Chicago. Leland D. Case. Clear, concise articles dealing with everyday problems of personality and business world relationships. Good rates.

Successful Living, 683 Broadway, New York. Edward Parrish. Occasional market for self-help articles on everyday problems. Rates by arrangement.

This Week, 420 Lexington Ave., New York. Mrs. William Brown Meloney. Inspirational editorials of about 1000 words dealing with themes that affect everyone. Excellent rates.

Tomorrow, 11 E. 44th St., New York. Florence Brobeck. Unusual articles on psychology, philosophy or metaphysics. Good rates.

Your Guide, 114 E. 32nd St., New York. Jules Carter Saltman. Inspirational articles dealing with personality problems or marital relations. Rates up to 2c a word.

Your Life, 354 4th Ave., New York. Douglas Lurton. Sharply written articles on the quest of successful living. First class rates.

## THE LAST TRUMP

By CLARENCE EDWIN FLYNN

When Gabriel blows his trumpet,  
As the preachers say he will,  
He'll never find me sleeping  
Under daisies on the hill.  
He'll find me somewhere scribbling,  
And he'll hear me say, I think:  
"Good morning, Mr. Angel,  
Could you let me have some ink?"

# THERE'S PLENTY IN A NAME

... By JACK WOODFORD

Pen-names do interesting things to the writers who adopt them. Jack Woodford, who is happiest when exposing the foibles of Hollywood, yet insists on living there, ought to know—Who's Who reveals he was born Josiah Pitts Woolfolk!

WHEN, in Hollywood, Minnie Glutz, having become a star, paradoxically consults her numerologist to find out how to become lucky by changing her name . . . and changes it to Loraine Ravenol Pendleton . . . she's crazy like a fox wrap-around cape; but she doesn't realize what a smart thing she has really done, usually—at least not fully until later, if ever.

Actually, changing her name will have an effect only upon the numerologist's luck, directly. Nevertheless, the shift in nomenclature does have a very distinct subconscious effect upon Minnie. At once she stops eating with her knife. She couldn't marry a Hollywood male named Harvey Lowell Cabot, if her name were still Glutz; any more than he could marry her, if his name were still Moe Lipschitz, and if he hadn't stopped mopping up his plate with a piece of bread, publicly, after he changed his name.

There are a lot of things they can do as Pendleton and Cabot that they couldn't do as Glutz and Lipschitz; for instance, the MacKennas and Leighs wouldn't receive them, socially, as Glutz and Lipschitz; any more than the MacKennas and the Leighs would receive each other socially if they were still the Meltzers or Kominkeys.

● The same spiritual mutations occur in the case of pen names. I know writers here in Hollywood who write things that throw Hollywood into convulsions, for such magazines as *Scribner's-Commentator*, the very reading of which is *verboten* by the local Hollywood Gestapo. They do it, of course, under pen names.

But alternative pen names are no good if anybody knows about them, curiously enough. I found that out; and many other writers have told me they had the same experience.

If nobody on earth but you knows your alternative pen names you will not only have a list of pen names, you will have a list of parleyable personalities that you can play across the board at will.

If your alternative pen names are known only to yourself, you can sit down, put a piece

of paper in the typewriter; head it with your secret pseudonym and write in an entirely different style and personality. As you go on from year to year your personality under that pen name, or names, will develop amazingly; it will result, in fact, in a whole set of intriguing personalities.

Along through the years I have used many pen names—but only one of them did I keep *entirely* to myself. Under that one name I developed a distinctly different personality as a writer; under the other names that everybody knew, my style was the same, and is the same.

There are many things can happen to a writer. If he has a *nom de guerre* in the hole there will often come a time when it will practically save his life. However, in order to make the thing valid, different addresses need to be used for each name—and that complicates matters; that is why all my pen names but one finally merged, darn it. If I had known twenty years ago what odd things could happen to a writer over the course of years, I'd have kept not only the names to myself, but gone to any amount of trouble to provide different addresses for different names.

Try selecting one absolutely secret pen name and watch yourself develop another writer with the same fingers, and the same mind; but a complete department in the subconscious that will develop a style and personality of its own ere long. (. . . And, besides, Mr. Hyde becomes to the most sanctimonious a terribly dull drip now and then—if you know what I mean, and I theeeeenk you do! With a pen name nobody but you knows you can really relax and be yourself and in many instances write what you want to write.)

Nearly a quarter century ago I met a then very famous writer, who died this year. By accident—through something he mentioned in a story in a cheap magazine to which we both contributed—something I knew only he could have known of, in common with myself—I discovered that he was using a pen name for material he didn't wish to sign with his real name.

Five years before he died he went into such a terrible slump that he would have starved but for his other name and the contacts he had built up through the years under it among editors who had no idea who he was.

Famous as he was during the first part of his career, his biographers will, I think, never discover that he used another name; because his writing style, his whole writing personality was so different under the other name—after many years' development—that there wasn't the *slightest* similarity. I do not think he achieved this consciously. I think he did it quite subconsciously and without trying. Two writers were thus buried in one grave. The

writer whose passing all the critics nostalgically lamented, because he reminded them of their salad days when they had hoped to become writers; and the other writer he had become, whose work, if it had not been sluffed off harmlessly in this manner, might have diluted his best work.

I shall always wonder which writer he *really* enjoyed most himself, and got the most out of during his lifetime—and which writer was *really him*. But I do know that throughout his career his pen name served him so well that his entire writing life would have been badly crippled but for its use.

## WE, THE AUTHORS OF BOOKS

### Letters and Comment

BOOK contracts are a warm subject with writers. Harold S. Kahn's article, "Enclosed Find Contract"—in the November A. & J. brought us many letters. We quote from several and follow with comment.

#### Army Anecdote

A. & J.:

That article by Harold Kahn, "Enclosed Find Contract—," was good—too good—but not convincing. It carried me back a full 24 years.

Along with a bunch of other green recruits, all scared, cold and hungry, I'd been tumbled off the train at Camp Lewis and stood in line by someone who'd promptly gone away and forgotten all about us. After standing there for a long time in our idea of the "shun" position, some of us got pretty tired, and seeing no one about, we sat down.

When a big, soldierly-looking khaki-clad figure approached, we scrambled to our feet, panic stricken and expecting nothing short of immediate incarceration in the guard house—perhaps worse. But it was just a grinning old-timer.

"Take it easy, fellows," he said. "Don't never jump up like that. Remember, you're just as good as anybody in this man's army. And whatever you do, don't take nothin' off them fellows with stripes on their sleeves or bars on their shoulders. Just talk right back and tell 'em where to get off. You've got to stand up for your rights around here."

Now, maybe that cheerful advisor wasn't Harold S. Kahn, but he was cast in the same mold. Follow Mr. Kahn's advice on publishing contracts, and you'll land in the discard so quickly you'll hardly have time to blink.

I don't mean that one should sign on the dotted line without any sort of objection to the various and sundry clauses that make the whole thing a strictly one-way proposition. Call the publisher's attention to the unfairness of the thing. Make a polite, a very polite protest . . . but don't reply with an ultimatum, not unless you want your book back. . . .

Your time may come later . . . if you prove you can write books that will have large sales. Then you can call the tune. Meanwhile, my unpublished friend, keep your hat off and say, "Yessir," and "Nosir."

Pasadena, Calif.

JACKSON KING.

#### Legal Expense, \$500

A. & J.:

My contract contained a clause that, if anything in my book should cause litigation, I would assume full financial responsibility. An utterly ridiculous suit was brought. The affair cost me over \$500. My book royalties—\$267.

Magazine publishers, buying a manuscript, do not require the author to assume any such responsibility. Why should a book publisher?

Pittsburgh, Pa.

H. H. KRIDDLE.

#### Organization Help

A. & J.:

I must express my appreciation for Mr. Kahn's magnificent defense of those too-often-maligned philanthropists whose sole objective in life is the nurturing of literary genius—the publishers.

Incidentally, Mr. Kahn's article demonstrates that practically every type of writing can be reduced to a formula. The formula used by Mr. Kahn is identical with that used by Willie Shakespeare in the Mark Antony speech: ". . . Brutus is an honorable man." Of course, Mr. Kahn is not quite the equal of Willie in the use of this formula.

Certainly publishers are honest men, if you have the means of coercing them into honesty. . . . What the book author needs is organization . . . an organization of authors, not a "company" union with editors and publishers on the membership roll. . . . Can writers be organized?

P. O. Box 2766,  
Orlando, Fla.

JOHN PAUL JONES.

#### Wholesale Discounts

A. & J.:

. . . Mr. Kahn refers to the wholesale discount as one-third. The minimum discount is 40%. And what is he talking about—royalties based on the wholesale price? I have had a lot of books published, by seven different publishers, and never yet had such a royalty basis proposed.

Dallas, Texas.

LANCASTER BILLINGS.

► Most names signed to these letters are fictitious—at the subscriber's request.

► The writer who has demonstrated he can write books which will sell well is in a position to bargain for terms—and often does so, successfully. With other writers the publisher usually possesses an overwhelming advantage. The printed contract is a psychological device of great effectiveness, and, as writers complain, is typically full of one-sided provisions.

► The writer who accepts, for first books, a "bad" contract may derive incidental, but major, benefits in enhanced reputation, an enlarged market for other writing, and in other ways.

► The Authors League of America already has done much to improve book contract conditions. A. & J. feels that organization is the logical one to carry the flag; it has a large membership, and good-sized revenues (last year over \$68,000).

► Mr. Kahn writes he can supply photostatic evidence of his statement concerning contract terms. Some of his personal experience is apparently not typical. Usual discounts for technical and school books are 20%, 25%. The common basic discount for fiction and non-fiction, except on very small quantities, is 40%, Frederic G. Melcher, editor of *Publishers Weekly*, tells A. & J.

► Several writers called attention to the fact that Mr. Kahn did not discuss "other rights." (His personal field is non-fiction.) Motion picture rights have often netted a writer many times his book royalties.

## THE AUTHOR AND JOURNALIST'S ANNUAL HANDY MARKET LIST OF

# VERSE MAGAZINES

Compiled, with VERSE VIEWS, by VIRGINIA SCOTT MINER

(Abbreviations employed: M-25—monthly, 25c a copy; Q—quarterly, etc. Cc.—sends contributor's copy. Acc.—payment on acceptance. Pub.—payment on or shortly after publication. R—reports on material submitted.)

IN these weeks when changes in world affairs are coming so rapidly, it is hard to be dogmatic as to anything that will happen. In the field of verse writing and marketing, however, a few things seem fairly certain, and among them are these:

1. There may be a sharp mortality among verse and all other little magazines if an acute paper shortage develops. To survive at all, they are going to need more subscribers.

2. There will be the increasing impetus felt of a positive note after the years of negation and uncertainty. That means that much war poetry will be written, that the best of it will probably be very good, the worst appallingly poor, but that much of both kinds will be able to find a home in print. Unintelligibility will probably be less smart.

3. There will be an increasing need for light verse, for "escapist" writing of all kinds, and for humor and gaiety along with the poems of gallantry and courage. There will also need to be the eternal-theme poems, the ones about spring, summer, winter, fall, sunrise, and stars, gardens and snow—that is, about those things which no bomb can shatter, no torpedo destroy.

4. There will probably continue to be an unfortunate increase in the length of time editors will hold material. Two or three months is already too common a period before a manuscript returns. The author with seasonable material, then, needs more than ever to see that his poem does not get stuck where it may be held until it is no longer seasonable to send out again that year.

In sending poems out, the rules remain the same:

1. Use good quality, 8½x11 paper and double space the typing.

2. Put name and address clearly in upper left-hand corner.

3. Always enclose a stamped, self-addressed envelope, and don't guess whether the postage is adequate. In case of doubt, have it weighed. If you change quality of paper, find out again how many sheets (plus the return envelope) will carry for 3 cents.

4. Address Poetry Editor in case the editor's name is not given; enclose a stamped, self-addressed envelope for any query requiring an answer; and save time, postage, and possibly *Mss.* by sending for a sample copy of an unfamiliar magazine before sending material to it.

*Most of all, in 1942 as in every other year, poems not sent out never bring home checks!*

## VERSE MAGAZINES MAKING CASH PAYMENT

**American Poet**, The, P. O. Box 28, Vanderveer Station, Brooklyn, N. Y. James Meagher, editor. (M-20, \$2 a yr.) Usual rate 10c a line. Prefers groups of poems with technical excellence and originality, not "Life-is-not-worth-living" or "Technique-is-not-worth-the-bother" poems. Kreymborg and Tom Boggs among contribs. Two free subscriptions a mo. for best haikus. No Cc. R in three wks.

**Poetry**, a Magazine of Verse, 232 E. Erie St., Chicago, Ill. Founded by late Harriet Monroe. George Dillon, editor. (M-25, \$3 a yr.) Pays 25c a line. Pub. Six prizes of \$100 each annually. Cc. R in one week usually.

**Sonnet Sequences**, Box 1231, Washington, D. C., Murray L. and Hazel S. Marshall, editors. Petrarchan sonnets only. \$1 each for single sonnets; varying rates for a sequence. Cc. R immediately.

**Vespers**, 966 East 25th St., Paterson, N. J. Henry Picola, editor. (Q-75, \$3 a yr.) "In market for sonnets, war poems

which do not laud war." Pays \$5 to \$8 each. Strongly advises purchase of sample copy (25c) to study slant before submitting *Mss.*

## VERSE MAGAZINES PAYING ONLY MEMBERS AND SUBSCRIBERS

**Bard**, The, 398 Russell Ave., Jackson, Mo. Margaret Ferguson Henderson, editor. (Q-35) Offers three prizes each issue, \$1 each, and a \$5 annual prize. Non-subscribers are given subscriptions to the magazine, instead of cash awards.

**Kansas City Poetry Magazine**, Waldheim Bldg., Kansas City, Mo. Lillian Turner Findlay, sponsor; various Guest Editors, \$1 for cover poem; \$1 each for first three; 50c each for next three, and 25c each for all others used. "Contributors must be subscribers." No Cc. No *Mss.* returned.

**Spirit**, 386 Fourth Ave., New York, N. Y. (Bi-M-35) Organ of the Catholic Poetry Society of America. Publishes work of members only but has no religious requirements as to membership. (Membership fee, \$1 a yr.) Members may also have free criticism on rejected *Mss.* if they request it at time of submission, and send not more than three or four *Mss.* at once. Pays 20c a line. Cc. R in two weeks; if criticism is requested, up to four wks. Pub.

## VERSE MAGAZINES OFFERING SOME DEFINITELY SCHEDULED CASH PRIZES

**Alentour**, 3 Hart's Ave., Lowell, Mass. David Brook, editor. (Q-25, \$1 a yr.) \$5 first prize each issue. Only restrictions those of quality and good taste. R one wk. Cc. sample copy 10c if A&J is mentioned in request.

**American Weave**, 1559 E. St., Cleveland, Ohio. Loring Eugene Williams, editor. (Q-\$1 a yr.) Wants strong poems of the American scene. Books and subscription prizes also open to non-subscribers; yearly prize (brochure of winner's poems) to subscribers only. Cc. \$5.00 cash prize each issue; non-subscriber winner given five year subscription to magazine, instead. "Wants serious, sincere poetry. Not a magazine for beginners."

**Beat of Wings**, 632 E. St., San Diego, Calif. Alice Bellis, editor. (M-20, \$2 a yr.) Amount of cash annual prize not specified. (Last yr., \$5.) Uses "all forms, rimed and free." "Length to 24 lines, but need more short ones." All subjects except war and political satire, or over-sensuous themes. Cc. R within mo. Two to six prizes each issue.

**Blue Moon**, Tilden Hall, 3945 Conn. Ave., Washington, D. C. Inez Sheldon Tyler, editor. Interested in sonnet length and under. (Q-50) Prizes of \$5, \$3, \$2 for best Shakespearean sonnets received before Feb. 15, 1942. Any subject. Address Contest Editor. No Cc. R ten days. Taboos: long poems, free verse, coarseness.

**Contemporary Poetry** (formerly *Poetry Forum*). Q-20, \$1 a yr., 4204 Roland Ave., Baltimore, Md. Mary Owings Miller, editor. Prizes of \$3 awarded according to subscribers' votes. Eleanor Glenn Wallis, John Ciardi among contribs. Cc. R in ten days.

**Florida Magazine of Verse**, P. O. Box 6, Winter Park, Fla. Charles Hyde Pratt, editor. (Q-35, \$1 a yr.) "Pays nothing to contributors and asks nothing from them except good poetry." \$5 prize each issue and annual prize of \$25 for best unpublished poem of 25 lines or less (any form and subject) submitted in January and February, 1942; from any part of U. S. or Canada. Entries must be typed and signed, accompanied by an envelope with title of poem on outside and author's name and address inside. Magazine reserves right to pub. any poem submitted. Will notify author in that case.

**Kaleidograph**, 624 N. Vernon Ave., Dallas, Texas. (M-25, \$2 a yr.) Vaida and Whitney Montgomery, editors. \$25 prize each quarter; monthly awards are \$1 cash, or a 6-mo. subscription to non-subscribers, for best poem in these forms: couplet, quatrain, cinquain, beginner's poem. Prefers rhymed poems under 32 lines. Cc. R in about two weeks. Will also have its annual feature contest—award, publication of bound volume of winner's poems.

**Lantern**, The, 621 Montague, Brooklyn, N. Y. C. B. McAllister, editor. (Bi-M-25) No book publication prize this yr. A ten dollar prize announced for the Mar.-Apr. No. will be awarded (and judged) by the Rochester, N. Y. Poetry Society. The Jan.-Feb. issue will be reprints of some of *Lantern's* best poems. Cc. for the price of binding. Features annual volume of prize-winning poems by one or various contributors. R promptly.

**Lyric**, The, Box 2552, Roanoke, Va. Leigh Hanes, editor. (Q-25, \$1 a yr.) David Morton, John Hall Wheelock among contribs. Only quoted material. No book prize. No taboos as to type of verse, but wants mostly short lyrics with vitality and freshness. Offers the annual Richmond prize of \$50.

**Prairie Wings**, New Rockford, N. Dakota. Grace Brown Putnam, editor. (M-\$1 a yr.) Religious verse not used; "domestic" verse, seldom. Short poems most acceptable. Not limited to N. Dak. writers. Cc. R no fixed time.

## VERSE MAGAZINES OFFERING OTHER AWARDS IN PAYMENT

**Arcadian Life Magazine**, Caddo Gap, Ark., O. E. Rayburn, editor. (Q-20, \$1 yr.) Uses pastoral, Ozark, folklore prose and verse.

**Country Bard**, The, Staples, Minn. Margarette Ball Dickson, editor. Subscriptions should go to R. W. Sharp, Madison, N. J. (Q-35, \$1 a yr.) "Much over-crowded at present." "Poems should be technically perfect . . . no vulgarity, futility, whin-



ing." "Many contests on special forms." 2-10 lines preferred. No Cc.

**Cycle**, 1719 Fairview, Houston, Tex. Lily Lawrence Bow, editor. (Q-35, \$1 a yr.) Short, unpublished poems of merit, preferably rhymed. Prizes usually donated books. 20-line limit.

**Driftwood**, N. Montpelier, Vt. (M-25, \$2 a yr.) Regional, descriptive. Cc. Taboos only salacious matter. All themes and forms up to 100 lines. Usual length not over one typed page. R in 24 hours.

**Notebook**, The, Box 5804, Cleveland, O. Flozari Rockwood, editor. (Q-35, \$1 a yr.) Prizes of cash and books each issue. 75 poems in each issue. No Cc. Not more than 16 lines from non-subscribers. R in two or three days.

**Poetry Caravan and Silhouettes**, Rt. 1, Box 55, Lakeland, Fla. Etta Josephine Murley, editor. (Q-25, \$1 a yr.) Lyrical slant, up to 20 lines, modern but not modernistic Mss. wanted. One long poem an issue. Three book prizes an issue. No Cc. R in three weeks.

**Southern Literary Messenger**, The Dietz Press, 109 E. Cary St., Richmond, Va. Payment in subscriptions only. Uses articles, plays and poetry; features a weekly radio program.

**Talaria**, 500 Palace Theatre Bldg., Cincinnati, Ohio. B. Y. Williams and Annette P. Cornell, editors. (Q-35, \$1 a yr.) Some reviews and verse news used, but mostly the need is for excellent and interesting poems. No taboos except that "poetry being an art, technique is inseparable from quality." Cc. R three weeks.

**Winged Word**, The, Brunswick, Me. Sheldon Christian, editor. (Q-35, \$1 a yr.) Prizes in each issue for best-written poem, best-liked poem. Cc. R in month or less. Contributors urged to send for sample copy (25c) and get slant before submitting Mss.

**Wings**, Box 332 Mill Valley, Calif. Stanton A. Coblenz, editor. (Q-51 a yr.) Does not care for free verse, but the good lyric finds a welcome. No taboo on themes. Usual lengths to 50 lines, but need more short ones. Book prizes. Cc. R in three weeks. Query before submitting reviews or verse articles.

**Westward**, 990 E. 14th St., San Leandro, Calif. Hans A. Hoffmann, editor. (Bi-M-35, \$2 a yr.) Cal. subscribers add State Sales Tax to price. Numerous book prizes each month. Cc. R within one week.

#### VERSE MAGAZINES WHICH IN GENERAL OFFER NO PAYMENT OR SPECIFIC PRIZES—INCLUDING SOME ONLY PARTLY DEVOTED TO VERSE

**Fantasy**, 950 Heberton Ave., Pittsburgh, Pa. (Q-25) Stanley D. Mayer, editor. "Uses longer verse than the average. Very free, modern work preferred, and at the moment especially need Latin-American material. If in original Spanish or Portuguese, will take care of translating it." Cc. R no fixed time.

**Matrix**, 1500 West Nedro Ave., Philadelphia, Pa. (Bi-M-20, \$1 a yr.) Joseph Moskovitz, editor. High literary quality. Usually features one longer poem. Will also feature work of Philadelphia Writers' Forum, though still open to all and eager for good Mss. 2Cc. R within three weeks.

**Poet Lore**, 30 Winchester St., Boston, Mass. John Heard, editor. (Q-56 a yr.) Originals or translations. No fiction. Any length. Cc. R within two weeks. Uses some groups of poems by one author. A magazine of nearly 200 pages. Founded 1889.

**Rhythm**, 925 Broadway, New York. Alice Langley, editor. (M-25) No Cc. R promptly.

**Unity**, 700 Oakwood Blvd., Chicago (not connected with Unity School of Christianity) wants verse on family themes; no free verse. Lucia Trent Cheyney, editor. Same editor also wants poems for **The Humanist**, 2405 W. 23rd St., Los Angeles; Calif. Idealistic poems wanted, "glorifying man's possibilities." Cc. No payment. For further information add, Mrs. Cheyney at 202 Madison, San Antonio, Texas.

**View**, 369 East 55th St., New York, formerly Prairie City, Ill. James Decker, editor.

**Voices**, 33 W. 51st St., New York. Harold Vinal, editor. A 64-page magazine of quality poetry, using both modern and traditional forms and themes. 2Cc. R promptly.

#### MAGAZINES SPONSORED BY UNIVERSITIES BUT OPEN TO OUTSIDERS

**Aerend**, The, Hays, Kansas. Address the Editorial Board, Aerend, Hays, Kansas. (Q-25, \$1 a yr.) Published by Fort Hays Kansas State College. Prefers short poems. R no fixed time.

**American Prefaces**, Iowa City, Iowa. Interested in technically mature poetry in any form or theme. Especially interested in young writers of promise. Several Cc. R in one week.

**Kansas Magazine**, The, Kansas State College, Manhattan, Kansas. (Annual-50) Material must be written by Kansans or the general region of which it is part. Uses serious poetry in any accepted form. No political taboos. Cc.

**Kenyon Review**, The, Gambier, Ohio. John Crowe Ransome, editor. (Q-50 Combined with Poetry, \$3.75 a yr.) Pays \$10 a page. Uses verse written in the modern tradition with lyrical and intellectual qualities emphasized. Cc. R promptly, though longer when Mss. is being given serious consideration.

**Prairie Schooner**, Andrews Hall, Lincoln, Neb. General literary periodical, "using some of the finest writing of the prairie country." Poems up to 60 lines, and about eight to the issue. 2Cc. R in one Mo. Taboos: old themes, clichés, unintelligibility.

**Tanager**, The, P. O. Box 66, Grinnell, Iowa. Henry Alden, editor. (Bi-M-30, \$1 a yr.) Though mostly student work, is interested in off-campus contributions of verse, essays, short stories. 2Cc. R one Mo. No Mss. in summer.

**University Review**, The, 51st and Rockhill Road, Kansas City, Mo. Alexander Cappon, editor. (Q-35, \$1 a yr.) Interested in experimental and creative verse. Ciardi, Benton, Masters among contributors, but also welcomes new names. 2Cc. R in about three weeks.

**Virginia Quarterly Review**, The, 1 West Range, University, Va. Pays 50c a line. R about two weeks. "Uses small amount of verse in proportion to all that is submitted."

**Westminster Magazine**, The, Oglethorpe University, Ga. James Routh, editor. (Q-50, \$1.50 a yr.) Six prizes an issue: first, \$15, then five \$5 ones. Features a section of college

poetry, but open to general contributors. No welcome for the trite or archaic. Uses long as well as short poems. Cc. R within three weeks.

**Writer's Forum**, The, The Antioch Press, Yellow Springs, Ohio. Pays \$1 a printed page to subscribers, or applies that amount on subscription for non-subscribers. Criticism free to subscribers, or to non-subscribers who buy a sample copy (35c). Prefers serious, experimental poetry.

#### SPECIALIZED VERSE MAGAZINES—INCLUDING THOSE GIVING PREFERENCE TO MEMBERS AND SUBSCRIBERS

**Garret**, Where Poets Meet, The, Box 5804, Cleveland, Ohio. Flozari Rockwood, editor. (35c a copy, \$1 a yr.) No Cc. All-poetry quarterly. Uses some long poems. "Cash, subscription and book awards." "We give subscribers preference."

**Modern Bards**, same address and editor as **The Garret**. Published "thrice a year" for members only. "Any published poet is eligible to join." Annual \$5 award, also book and subscription prizes, and free criticism on 100 lines of verse. Fee for yr., \$1.50.

**Pasque Petals**, Aberdeen, S. Dak. Adeline M. Jenney, editor. Valley Springs, S. Dak. Book prizes. Uses only work of S. Dakota writers.

**Poet's Scroll**, The, Nebraska's Poetry Magazine. Harvard, Neb. Emma Boge Whisenand, editor. (Q-25, \$1 a yr.) Subscribers furnish most—but not all—the material.

**Singing Quill**, The, 251 W. Eighth Ave., Columbus, Ohio. Tessa Sweazy Webb, editor. (Q-25) Published by Presbyterian Poetry Society of Ohio, but membership is not limited to Presbyterians. Prizes of \$5, \$3, \$2 each issue. Cc. on first appearance in magazine, R within three weeks. Members only or Ohio poets, eligible for prizes.

#### POETRY CONTESTS AND PRIZES

**Hopwood Prizes**, University of Michigan, Ann Arbor, Mich. Open to students of Mich. Major poetry awards; last year, \$1000. Vary up to \$2500. Minor awards: two last year, \$100 each. Freshman awards last year; \$50, \$30, \$20. Faculty sponsor, Prof. R. W. Cowden. Awards also in essay and short story, averaging \$10,000 a yr. during the ten years since they began.

**Huckleberry Mountain Artists Colony**, Hendersonville, N. Carolina. First prize, \$10 and a week's stay free at the Colony; second prize, a weekend at the Colony. Poems must be sent in personally, with sealed envelope inside containing name and address of contestant, and with title of poem outside. Lyric and sonnet form. No Mss. R.

**League to Support Poetry**, Dorothy Hobson, director, 350 West Eighteenth St., New York. Sponsors competitions open to all poets for publication of four volumes of poetry a year. Royalty basis.

**National Thanksgiving Day Association**, Mrs. Bernard Druck, Commodore Hotel, St. Paul, Minn., will continue its annual contests. Full details in a later A&J issue.

**New Directions**, Norfolk, Conn., continues its competitive selections of "Poet of the Month" brochures 32 pages. Royalty basis, with small advance. Subscription of \$4 a yr. has no bearing on acceptance. Stiff competition. Free catalog of books and "Poet of Month" prospectus.

**Poetry Society of America**, Harold Vinal, Secretary, 33 W. 51st St., New York. Annual prizes: first, \$100; second \$50. Monthly prizes, \$10, \$5. Limited to members. One new prize of \$100 offered by the P. S. A. is open to all, non-members as well as members: The Lola Ridge Memorial Prize, about 100 line length maximum, general theme—to find some meaning in and interpretation of the forces in our own day. Contestants must submit entries anonymously with a sealed envelope containing name of poem and poet. Address entries to Lola Ridge Memorial Prize Contest, C/o Harold Vinal, 33 W. 51st St., New York. No poems R. For membership information write Mr. Vinal.

**Poetry Society of Great Britain and America**, (Pittsburg Branch) also Bookfellows Literary Guild, \$2 monthly prize. Limited to members. For information as to membership, write Mrs. W. N. Zortman, 230 Forest Rd., Ben Avon, Pa.

**Poetry Society of Colorado**, Elisabeth Kuskulis, 1478 Elizabeth St., Denver. Second annual contest. Open to all. Theme must be related to liberty. Poems, any form, not over 100 lines. Contest closes Mar. 1st, 1942. Places title and first line of poem on outside of a sealed envelope enclosed with contest poem, put author's name and address inside the envelope. Entries returned if stamped, self-addressed envelope is enclosed for that purpose. Prizes: gold medallion, bronze medallion, scroll of honor.

**Poetry Society of Georgia**, Mrs. F. N. Strong, Chairman of Prize Awards, C/o Charles Ellis School, Savannah, Georgia.

1. **Barrow Prize**: \$50 for best poem on any subject. Mss. must be in by April 15th, 1942.

2. **Edwin Markham Memorial Prize**: \$25 for best poem inspired by present tragic world events. Mss. must be in not later than Mar. 15th, 1942.

3. **John Bartson Seymour Memorial Prize**: Open to all. \$25 award for the winning poem inspired by ships or shipping. Mss. must be in by Jan. 15th, 1942.

4. **Laura Arnold Jackson Memorial Prize**. \$5 award for best poem, any subject, limited to contestants under 19 yrs. old.

**Spectator**, The, Portland, Oregon. Blanche DeGood Lofton, editor. Magazine carries a monthly page of poetry by Northwest poets. 36-line limit. Sample copies, on request, to N. W. poets. Annual awards, \$15, \$10, \$5.

**Horizon House**, 509 Fifth Ave., New York, assures contributors that it is "not compulsory to buy copies" to appear in their anthology contest closing last of March, 1942. Lengths to 36 lines, any subject, published or unpublished work acceptable.

**Stanford University**, Palo Alto, California. Dramatists' Alliance, seventh annual contest, closes Mar. 31st, 1942. \$100 prize and production as award for winning verse drama. "Open to all writers of English, regardless of age, position, training." Write for further details to Proctor for Drama Awards, Stanford University.

**Yale University**, New Haven, Conn. Continues its **Yale Younger Poets Series**. \$100 award. Contest closes Mar. 1st, 1942. Open to American citizens under 30 who have not yet published a book of verse. Winner also given publication of his book and 10% royalties on its sale.

# NEWSPAPER COLUMNS AND CORNERS WHICH PAY FOR VERSE

**New York Herald-Tribune**, 230 W. 41st St. Uses short, topical verse on editorial page. Pay by poem, varying somewhat on length. Around \$8 usually. "Try to return unusable poems within a week."

**New York Sun**, 280 Broadway. Prefers poems of moderate length. Uses quatrains, verse "decorous but not too serious." Editorial page poems, \$4. Woman's page editor uses some at \$2.70 each. R promptly.

**New York Times**, Times Square, uses editorial page poems, seasonal and others, at \$7.50 each. Occasionally the **Times Sunday Magazine** uses some verse, rates not stated.

**This Week**, (N. Y. Herald-Tribune) 420 Lexington Ave., also uses a small amount of verse. Good rates.

**Providence Sunday Journal**, Providence, R. I., uses weekly column of poetry. "Interested only in genuine literary quality, traditional or experimental. Leans to latter. Payment \$1.50 minimum, \$5 maximum, depending on budget. Cc. R promptly. W. T. Scott, editor.

**Christian Science Monitor**, The, 1 Norway St., Boston. Uses editorial page poems and verse in various departments. Good rates. R within about three weeks. Advise study of paper before submitting Mss. High literary quality.

**The Clifton Leader**, and **The New American**, Paterson, N. J. "Literary Corner" (edited by Henry Picola) offers cash and book prizes. Wants poems "which do not laud war." Any form. R two months.

**The Oregonian**, Portland, Ore., "Oregonian Verse," Ethel Romig Fuller, editor, Cc. "One dollar a poem sent tenth of month following pub." No poems R without self-add. st. env. encl. Needs to have seasonal poems at least three months in advance. Seldom uses poems over 16 lines. No defeatist poetry. R promptly.

**Evening Star**, The, Washington, D. C. Pays \$5.00 a poem for editorial page. \*Sends Cc. R promptly. Taboos: flippant or topical verse. Length not over 14 lines. Send poems to Poetry Department.

**Washington Post**, Washington, D. C. "Post Poems," Kenton Kilmer, editor, pays about \$3. Uses quality poems and taboos only ugliness and morbid themes.

**Washington Times-Herald**, Washington, D. C., pays \$1 each for the poems it uses, or pays \$5 a group.

## NEWSPAPER COLUMNS AND CORNERS NOT PAYING FOR VERSE BUT SOME OFFERING PRIZES FOR IT

**The Knickerbocker News**, Albany, New York. Uses odes, lyrics, etc. Taboos sex and usual "out-of-bounds" themes. Poems used about 2-3 weeks after acceptance. Cc sent if self-add. st. env. enc.

**The Charlotte Observer**, Charlotte, N. Carolina. Poetry column offers \$2 prize. Inquire of poetry editor for details.

**Berkeley Gazette**, Berkeley, California. "Uses some verse occasionally if it is good and writer insistent."

**The News and Courier**, Charleston, S. Carolina. "Reports only when stamp—or, better, stamped, self-add. envelope—is enclosed and special request made, but does not reject unless entirely unavailable."

**Chicago Tribune**, Chicago, Illinois. The "Line o' Type" column and the "In the Wake of News" column are two of the best-known using contributed verse.

Greenberg: Publisher, 67 West 44th St., New York, is now planning the fourth volume of one-act, non-royalty plays. The new volume, tentatively called "Ladies Free," will be a collection of 25 plays for all-women casts. While contemporary comedies and dramas are especially desired, any type of all-women play will be carefully considered. Plays may be about famous American women; they may be historical plays about a brave woman pioneer, or immigrant woman; plays woven around women aviators, women in government or world affairs; romance and costume plays; teen-age plays; plays of college or boarding school life; of office women; plays for children; Christmas or holiday plays; Biblical or religious plays, etc. Deadline is January 1, 1942. Scripts should be submitted to Play Editor, Greenberg, attention Betty Smith, graduate of the Yale Drama School, and herself author of 50 published one-act plays, who will edit the book.

A subscriber sends us the following report on the syndicate market: Courier-Journal Syndicate, Times Bldg., Louisville, Ky.; Paragon Feature Syndicate, 7428 W. 61st Place, Argo, Ill.; Skuddabud Creations,

**Detroit News**, Detroit, Michigan. Uses poems of almost any form and theme, but not too modernistic and not too long. R in two weeks. Clippings sent if stamped, self-add. env. encl. Elmer C. Adams, poetry editor.

**Indianapolis Star**, Indianapolis, Indiana. No preferences on forms or themes. Cc if self-add, stamped env. encl. John W. Hillman, Poetry editor.

**Indianapolis News**, Indianapolis, Ind. Uses mostly Indiana work in "Hoosier Homespun" column, but some outside. Cc if self-add. st. env. enc.

**Columbus Dispatch**, Columbus, Ohio. Not interested in contributions outside Ohio.

**The Journal-Courier**, New Haven, Conn. No restrictions but, in general, sonnet length. Cc if requested.

**Journal-Post**, "Golden Bride Poetry Column," Kansas City. Viola Gardner, editor. Weekly verse column. R promptly. Cc if self-add. st. env. encl.

**St. Petersburg Times**, St. Petersburg, Fla. Uses verse only as it fits into regular features. Writer would need to be familiar with the paper.

## DISCONTINUED VERSE MARKETS

**Candor Magazine**, Puxico, Mo.  
**Poetry Presents**, Burbank, Calif.

**Glad Tidings**, Columbus, Ohio.  
**L'Alouette**, Medford, Mass., temporarily discontinued due to editor's illness. Mss. are being returned.

## MAGAZINES NOT RECENTLY RESPONDING TO QUERIES

**L'Alouette**, Medford, Mass.  
**Tramp**, The, Anacortes, Wash.  
**Whispers**, Washington, D. C.  
**Cadence**, St. Louis, Mo.  
**Diogenes**, Madison, Wis.  
**Why**, New Orleans, La.  
**Tuftonian**, Tufts, Mass.  
**Versecraft**, Emory Univ., Ga.  
**Southwester**, Dallas, Tex.

## QUERY BEFORE SENDING MSS. TO

**Chipmunk**, The, Shreveport, La.  
**Lyrical Poetry**, Las Animas, Cal.  
**Reflections**, Oneonta, N. Y.  
**Scimitar and Song**, Jonesboro, N. Carolina.  
**Today**, 347 N. Main St., Waterbury, Conn.

## ANTHOLOGIES

Those who submit material to the usual—and perennial—anthologies must expect to be solicited as possible purchasers of them. They may not expect a single copy gratis—not even from as well-known an anthologist as Ted Malone. The question, then, resolves itself into this: Will the contributor be included **only** if he agrees in advance to purchase a copy or copies? If his work is acceptable only with that stipulation, he'd better think twice!

Publishers of "World's Fair Anthology" (now The Exposition Press, 1 Spruce St., New York, N. Y.) are putting out another volume this winter, "Outstanding Song-Poems and Lyrics." First publicity said, "Submitting your lyrics places you under no obligation whatsoever." After verses are accepted, though, it is: "Receipt of your proofs will follow shortly after your remittance" (of the first \$5 payment on a \$10 order for two copies of the book.)

42 Broadway, Room, 1642, New York; and Baron Feature Service, 606 Eastern Ave., Janesville, Wis., all out of business; King Features Syndicate 225 E. 45th St., New York, not in market for short stories at present, and American News Features, 420 Lexington Ave., New York, not in market for fiction.

**Pacific Sportsman**, 580 Market St., San Francisco, is well stocked at present, and Editor Anderson suggests that no material be submitted until further notice, as important change in editorial policy is contemplated within the next couple of months.

**The New Republic**, 40 East 49th St., New York, a weekly, uses general articles 2000 to 2500 words in length, dealing with topics of current interest, especially in the fields of economics, sociology and national and international affairs. Some verse is used; also short stories and fictional sketches to 1500 words. Payment is made on acceptance at 2 cents a word. Herbert Lyons, Jr., is editor.

**Calling All Girls**, 52 Vanderbilt Ave., New York, will become a monthly starting with the February issue.

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# THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

## XXXVII—IN DEFENSE OF THE "BASIC" CLASSIFICATION

So much for the Twelve Basic Themes. Yet before we leave the subject, it may be well to inquire somewhat as to their place and function—their practical value to a producing writer.

First, a brief review of the method employed in arriving at what we have termed the basic themes.

It consisted primarily of reducing a large number of stories—including plays, narrative poems, novels, and legends—to their simplest expression. When two or more stories could be reduced to the same ultimate statement, they were grouped together.

Thus, *A Certain Rich Man*, by William Allen White, depicts the rise of John Barclay to wealth and power through selfish, unscrupulous methods. Disaster and bereavements eventually awaken a new spirit within him. He disposes of his wealth for the benefit of others and finally dies in attempting to rescue a poor woman from drowning.

This is a greatly simplified outline of a complex plot; but still further simplification is necessary in order to reduce it to a bare statement of theme. Thus reduced, it becomes an impersonal outline such as the following: "A character commits wrongful acts. The ensuing sense of remorse causes him to seek atonement."

And this is capable of being even more briefly stated in a single phrase: "Atonement achieved through sacrifice." Its ultimate essence is contained in a single word, "Repentance."

Presently, in the course of reducing to simplified form a large number of story outlines, we come upon *The Rime of the Ancient Mariner*. (Yes, we know Coleridge wrote it!) The weird narrative simmers down to the following brief outline: The mariner wantonly kills an albatross. As a seeming result, terrible disasters befall him and his shipmates. After a great deal of suffering, the mariner feels an impulse of love toward all living creatures and with it a surge of repentance—a desire to atone for his deed. Immediately, the ghastly spell is lifted.

Reduced to impersonal statement, this becomes: "A character commits a wrongful act. The ensuing sense of remorse causes him to seek atonement."

Thus we discover that the two stories are founded upon the same theme, which we classify under the key-word "Repentance."

Count Tolstoy's *Resurrection* proves to be an equally clear example. Dickens's *A Christmas Carol*, Conrad's *Lord Jim*, Hawthorne's *The Scarlet Letter*, and many others swell the list. We conclude that Repentance is one of the basic themes.

As the classification proceeds, we find our list of key-words growing. Those finally dominating are: Retribution, Reward, Gratitude, Recognition, Regeneration, Achievement, Fidelity, Forgiveness, Repentance, Sacrifice, Exposure, and Revenge. (See Lessons XXX to XXXVI, issues of June to December, 1941, inclusive.)

Let it not be supposed, however, that these were all the key-words found in our search. A preliminary classification included several others. Some of these

themes, as at first identified, were: A worm turns, An enchantment is broken, Disillusionment, Patriotism, Reverence, Impersonation, Revolt, Futility, Jealousy, Blundering success, Compensation, Inescapable fate, Fear, Mother love, Ambition.

The failure of these to survive in our final classification was due to two reasons. (1) In some cases, not enough examples could be found to justify including them in a list of basic themes. (2) More commonly, further analysis revealed that they were already included under other names.

Thus, the Disillusionment classification disappeared when it was realized that practically all stories of disillusionment are stories of exposure. Some one is unmasked; a hidden weakness or an unsavory past is brought to light. The disillusionment is merely a reaction of some one who believed in the person exposed. Quite often the emphasis is upon this phase, but since Exposure represents the more inclusive idea, it was retained, and stories of disillusionment were grouped under this heading.

"Blundering success" is a makeshift expression which, however, seems to cover a theme fairly popular in fiction. The Kaufman and Connelly play, *Dulcy*, furnishes a typical example. A well-meaning but tactless heroine makes one blunder after another in her attempts to help her husband in an important business deal. Despite all her mistakes—indeed, actually through their instrumentality—the purpose is finally accomplished. *Lord Dundreary*, in the Southern play of that name, enacted a similar part. The formula is often used in stories involving an apparently "dumb" detective, who solves the crime in his blundering way, and in all sorts of yarns wherein a seeming innocent gets the better of shrewd opponents in business, love, or other activity.

If we simplify the average plot of this kind sufficiently, we discover that it follows this pattern: A character is unappreciated until success brings recognition of his or her hidden qualities. This is but an expression of the theme, "True worth eventually stands revealed," which we have already reduced to the key-word Recognition.

"An enchantment is broken," by similar reduction to essentials, also becomes Recognition. Impersonation stories, in most cases, turn out to be variations of those we have tagged Exposure. The theme, "a worm turns," reduces to Regeneration (Character is developed through adversity), or perhaps to Recognition, or even Exposure, according to the manner in which the situation is developed. "Jealousy" is quite likely to be the wrongful attitude, or cause of the wrongful act, which plays its part in working out a theme such as Retribution, or Repentance, or even Forgiveness. It may also be involved in the Revenge theme. In other words, it is the motivation for a story, rather than a basic theme in itself. "Inescapable fate" and "Fear" likewise become incidental factors in the Retribution theme, analyzed from this standpoint.

Many stories have as their central theme love of country. Thus, from one standpoint, Patriotism might be regarded as a basic theme. Why it has not been so regarded in our classification becomes apparent through the following examples:



Edward Everett Hale's *A Man Without a Country* undoubtedly belongs to the literature of patriotism. In a mood of anger and depression, Philip Nolan expresses a wish never to hear the name of his country. He is punished by having his wish granted.

The reader-reaction sought is a glow of thankfulness for the privilege of being able to say, "This is my country."

Another story of patriotic theme is Stephen Crane's *The Red Badge of Courage*. Henry Fleming longs to show his patriotism, imagines himself a hero. In his first battle, he becomes panic-stricken and runs. The abject shame resulting from this act of cowardice causes all his heroic visions to fade. In the next battle, however, he is tested and proves his mettle.

Like the previous example, this seeks to instill within the reader a glow of patriotic fervor. Yet reduce the stories to their simplest expression and we have, in the first case: "A man commits a wrongful act and is punished for it." In the second case: "A man does a shameful thing and later atones for it." The first is a statement of the Retribution theme; the second is an aspect of Repentance. Despite their similar purposes, they are not closely allied in plot pattern—the offspring of theme. If we should have a story in which a man's wife left him for good because, in a moment of anger, he said he never wanted to see her again, it would be, impersonally considered, much more nearly akin to *A Man Without a Country* than is *The Red Badge of Courage*.

It may be asked: Why should we not group stories together in accordance with their motivating factors? We could employ such classifications as Love, Envy, Faith, Greed, Courage, Fear, Generosity, Jealousy, Pity, Ambition, Cruelty, Patriotism.

The suggestion is pertinent. Stories frequently are written about such themes. It is quite logical to say that *Othello* deals with the theme of Jealousy, *Hatter's Castle* with Cruelty, L. Ron Hubbard's fantastic story *Fear* with that emotion, *Romeo and Juliet* with Love, *Macbeth* with Unscrupulous Ambition, the two stories we have just been considering with Patriotism.

But we have already discovered that Patriotism, in itself, fails to point the way toward a specific plot pattern. The same holds true throughout the list. If mere classification of themes is all that we seek, classification by motivating factors may be sufficient. But if we wish a classification which will aid in creating specific stories, the classification which results from reducing yarns to their impersonal plot patterns seems much more helpful. We could take the theme, "A man commits a wrongful act and is punished for it" (Retribution), and from it write a patriotic story like *A Man Without a Country*, a marital problem story such as has been suggested, a business story, a sport story, or whatever type of story we might desire. The pattern is already laid down for us in the statement of the theme, needing only to be worked out as to de-

tails. Can this be said of the motivation themes, such as Love, Jealousy, Patriotism? Any one of these words suggests such an infinitude of possible stories that the net result is to suggest no one story in particular.

Only when we limit the scope of any such theme—make it more specific—does a story begin to take form. Thus, if we substitute "Mother love" for "Love," we at once visualize a mother whose love for her child induces her to make sacrifices for it.

But this brings us back to our basic theme classification. Mother love becomes the motive for Sacrifice, one of the basic themes, which forecasts a definite story pattern, whether motivated by mother love, patriotism, religious devotion, romantic love, or some other factor.

In fact, a motivation theme becomes specific only when it is combined with some basic theme or its close equivalent.

Having "defended" the so-called basic classification, however, let us acknowledge that the basic themes have certain very definite limitations. These will be discussed in next month's lesson.

### PRACTICE SUGGESTIONS

1. Try to think of themes, in addition to those mentioned, which might be included among those considered "basic." Do you find any that cannot, upon analysis, be logically classified under one or another of the twelve basic themes as selected?

2. Select some emotion or ideal and see how many of the twelve basic themes you can evolve into story outlines motivated by this factor. Use, for example, such emotional urges as patriotism, religious devotion, tolerance, jealousy, fear, ambition, love.

3. Reverse this procedure by taking one of the basic themes and devising outlines in which it is motivated by each of several emotional urges.

## RADIO CORNER

### BUILD-UP IN RADIO HUMOR

By Don I. Frankel

Build-up is the method by which the entertainer prepares his listeners for the laugh to follow. Naturally, the gag-writer must follow the same mode of technique. A good example of build-up is contained in a gag which was worked off in the Bob Hope show. The set-up is as follows:

Professor Colona tells Hope he is in a children's hospital. "What are you doing there?" asks Bob. Notice that question: "What are you doing there?" That is build-up. By asking a question Hope heightens the listener's interest, prepares for the laugh.

Then Colona answers: "I got the measles." Hope says: "Professor Colona, measles is a children's disease. How did you get it?"

Then there is a pause, mightily important. That pause sharpens the listener's curiosity. He has time to wonder how Professor Colona got the measles. Well, now that the stage is set, we are ready for the gag, and it's a good one: "I lied about my age."

Build-up is the difference between writing humor for radio and just dashing off gags. The same principle applies to writing humor for entertainers. The average so-called gagwriter just sits down, hurriedly writes all the funny things he can think of, and sends them in. If the gagwriter gets a reply from his hoped-for sponsor—and a reply is very unlikely, particularly if he doesn't make an instant hit with the sponsor—the sponsor says that the gagwriter's stuff isn't up to par, or isn't what the entertainer needs.

To sell radio humor, become clever at build-up.

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# LITERARY MARKET TIPS

## LATE CHICAGO MARKET NEWS

By A. & J.'s Chicago Reporter

Reilly & Lee Co., 325 W. Huron, book publishers, is not interested in material that would build a book to sell under \$1. . . . Thus is avoided competition in the 50-cent field. . . . Mystery, adventure stories for boys and girls, picture books with little text for small children, are ruled out. Typical of most-desired are the slightly fictionalized biography as exemplified by D. M. Stephenson's "Patrick, Son of Thunder," which has to do with America's own Patrick Henry, and an informational book by Roy Snell, "Monkeyland." In the latter, the writer, who has traveled widely, brought monkeys from many locales under one cover, illustrating with on-the-ground photos and those obtained from museums and similar sources. . . . One book a year is published on some particular sport (currently Willie Hoppe's work on billiards). Adult subjects can take 40,000 words, juvenile about 20,000. . . . The idea is most important; subject must be timely. Editor H. C. Platt welcomes detailed queries. Often books are ghosted, to come under authority names.

*Coronet*, 919 N. Michigan, wants formula fiction—4000 to 5000 words—vigorous, with situation most important. . . . 4-part streamlined novels totalling 16,000 words. Article subject matter covers wide scope of natural interest. . . . Seven cents a word is paid for the anecdotal filler material—odd, unknown facts about living, famous people, written in approximately 75 to 150 words. Source of information must be supplied; if from current books permission of publishers must accompany offering. Address Oscar Dystel.

*Extension Magazine*, 360 N. Michigan, wants serials of not more than 30,000 words for six months' coverage, stories from 2500 to 5000 words, and would look at short-shorts if well-written and well-plotted. Literary merit necessary factor. Divorce, murder, birth control should never be justified by the writer, although these need not be subjects entirely ignored. Editor Eileen O'Hayer is afraid of any but timeless war stories. Pays from \$25 to \$100 each story, depending upon literary merit and importance of author's name. . . . Non-fiction may cover wide field. Recent articles dealt with the oil industry, girl's sensation of first air flight (humorously told), history of ice cream making. Entire family from Junior to Grandma are readers.

Prairie Farmer Publishing Co., 1230 W. Washington, uses only non-fiction that has to do with farm life, not the farm alone. Home, dress, rural electrification, schools. Feature shorts (300 to 700 words) wanted on agricultural practices that are new and show farmers how to improve methods or make more money. \$5 to \$25 paid on acceptance, verdict within two weeks. Address John Stroh.

*Rotarian*, 35 E. Wacker Drive, is as broad as any general magazine in its scope. "Difficult to type" says Leland Case, editor, "for while we do not buy fiction, a fiction story was published recently because it made a point an article might well have contained." . . . Taboos are religion and politics but economic sub-

jects are debated (such as the recent one on price control) by authorities. Tries to keep well-balanced book directed primarily to men but with the thought that women are also readers. . . . Interested in Canada, at present. . . . Likes travel articles, some humor, some personality sketches, not necessarily Rotarians but "perhaps" favors them as subject matter. . . . 2000 words a good average. . . . Pays on acceptance good rates. . . . Little poetry used. . . . Not interested in reports of Rotary meetings.

Ziff-Davis Publishing Co., 540 N. Michigan, wants for its brand new detective book, not yet on stands, stories up to 30,000 words with lots of action, dialogue, plot—no deduction. Editor Raymond Palmer points out the specific difference between *Amazing Stories* and *Fantastic Stories*—the former, scientific with gadgets, (plots based on something known to science and carried into the future), the latter, fantasy and no gadgets, modernized fairy-type story, or ghosts, vampires, psychological, weirds. . . . *Amazing* now carries ten stories instead of previous six, 5000 to 10,000 words. Don't forget—ACTION in big doses!

*Popular Mechanics*, 200 E. Ontario, wants to remind writers it is a consumer publication interested in material from captioned photographs to 1500-word feature articles, paying from \$5 to \$75 . . . wants photos of new inventions on the market if they have wide, general appeal. Photos should show some person actively engaged in operating the device. Text should tell what the device is, what it does and how it differs from other similar-purpose gadgets or machines, or contraptions. . . . Current issue carries 15 feature articles in the fields of science, invention, mechanics, etc. Particularly interested at present in defense efforts in mechanical field, such as "Guns for Defense," newest types of guns produced today (captioned photographs), "Machinery on Wheels" (soldiers being moved to location by various wheeled conveyances—1500 word article), "Warriors on Skis," another 1500-word story about American war activities.

## LATE KANSAS CITY MARKET NEWS

By A. & J.'s Kansas City Reporter

Kansas City markets as a rule like short, pithy copy. A long illustrated script, if slanted for any of the following markets, may well be boiled down to 100-500 words and offered with the best picture. Rates are 1 cent a word and \$2 to \$3 for each photo with the exception of the first market.

Mr. Sylvester T. Ludwig, Nazarene Pub. Co., 2923 Troost Ave., wants juvenile illustrated features and short stories not much over 1200 words, preferably shorter. . . . Pays ¼ cent a word, sometimes better on acceptance.

Mike Michael, editor, *The Insurance Magazine*, Ridge Bldg., wants pictures to explain sharp angles in sales material copy relative to the advantage of capital stock over mutual insurance. . . . Maximum length 750 words. . . . Will consider mss. only from writers located in southwestern states.

*Implement Tractor Journal*, Graphic Arts Bldg., edited by H. E. Everett, is interested in new practices

in handling successful farm crops; also wants fact copy regarding new farm machinery doing an unusually good job; success stories on retail merchandising, servicing and repairing of farm machinery, with illustrations. . . . No padding. . . . Plenty of facts and figures. . . . Payment according to merit. Mss. must concern activities in territory between Mississippi river and Rocky Mountains.

The territory covered by *Farm-Town Hardware*, Graphic Arts Bldg., lies in the 15 states between the Mississippi River and the Rocky Mountains. W. S. Johannsen, editor, will consider unusually successful retail merchandising stories, 500 to 1500 words, is particularly interested in seasonal features three months ahead of season in point. Payment is by arrangement with author.

Ten states—Iowa, Western Illinois, Missouri, Arkansas, Oklahoma, Kansas, Nebraska, Colorado, Texas and New Mexico—are covered by *Mid-Continent Jeweler*, Dierks Bldg., edited by Fred Sands. "Take a sharp angle," says Mr. Sands, "boil to its essential facts copy showing how some jeweler has solved a

vital problem and you'll have the kind of story we can use." Interested also in writers who can cover national jewelers' conventions held in their localities.

Mrs. I. L. Thatcher, editor, *Implement Hardware Bulletin*, 322 Scarritt Bldg., wants manuscripts of 500-1000 words dealing with methods dealers are using to meet the changed merchandising conditions due to the defense program; successful promotions of new lines or substitute lines which have been adopted to replace items affected by priorities.

"We are only interested in failures of fruit and produce companies," reiterates R. V. Fellhauer, editor, *The Packer* (Barrick Pub. Co.), 201 Delaware. Maximum length, 1000 words; rate, 20 cents column inch. □ □ □

Centaur Publications, 461 8th Ave., New York, publishers of *Funny Picture Stories*, *Little Giant Comics*, *Little Giant Movie Funnies*, *Funny Pages*, is out of business.

*American Magazine*, 250 Park Ave., New York, announces that Henry La Cossett has succeeded Albert Benjamin as fiction editor.



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## The Old Editor

### HOW WRITERS CAN HELP

► The work of professional writers has a direct influence—and during this war it will be favorable—on (1) national morale, both civil and military, and (2) industrial efficiency. Opportunities in all kinds of writing to propagandize in behalf of patriotic self-sacrifice and unity are abundant. We can count on writers to seize them.

► Throughout the nation, in communities in every state, are multiple openings for writers to do publicity for local patriotic groups. They can write scripts for radio programs and for fund-raising entertainments. They shouldn't wait to be approached for service, but should go to organizations and volunteer.

► The war is sure to result in some dislocation of writing markets. When a writer finds that, indirectly, war is hurting his personal income, he should be a good soldier about it. At worst, adverse situations are not likely to last long; if the war kills certain markets, it will probably make many others.

► Writers may offer their services to the Civilian Defense Volunteer Office, Washington, D. C., with local offices; National Committee on Morale, 285 Madison Ave., New York; Office of Facts and Figures, Washington, D. C.; Coordinator of Information, Washington, D. C.; United States Information Service, Washington, D. C.; United Service Organizations, New York. Southern California writers may get in touch with the Writers Defense Council of the Screen Writers Guild, Hollywood. League of American Writers, 381 Fourth Ave., New York, is very active.

► No person with writing ability need feel he is helpless in this war. There are plenty of ways, if he will only be resourceful, in which he can serve America with his typewriter—including ways not mentioned here!

Correct address of *Ideal Love* is 60 Hudson St., not 6 Hudson St., New York, as accidentally given in the Market Data list in December.

*Stirring Science Stories*, Manhattan Fiction Publications, 366 Broadway, New York, will reappear January as a monthly. Writes Donald A. Wollheim, editor, "While the magazine will be changed in appearance—it will be large size—it will not be changed in material or requirements. It will still feature all types of fantasy from science-fiction to weird and pure fantasy yarns; two novelettes an issue of from 9000 to 10,000 words, and a batch of short stories, 2000 to 5500 words. We want type of yarns covering all ranges of fantasy, but insist on good writing and avoidance of stale or hack plots and themes. We still have our eye out for the off-trail idea and the clever twist."

*Threshold*, 8 W. 40th St., New York, published six times a year during the eight-months college year, uses articles and short stories from 1,000 to 4,000 words in length, some verse, photos, and drawings, but makes no payment for material. The magazine is conceived as bridging the gap between the college publications and the commercial magazines, providing a medium for the first trial flight of youngsters who are trying to think and are writing themes on the issues of life and society. Irwin Ross is editor.

*True Comics and Real Heroes*, 52 Vanderbilt Ave.,

New York, find their greatest difficulty is that writers send material which they evidently don't clearly visualize in their minds. Roberta Moss writes: "There seems to be an idea among script writers that truth is long winded. You would think that we were paying by the word. Too, the 'true' comics field, at the present moment, is particularly interested in people who have research material at their fingertips. Payment does not allow for much time spent in checking facts. As a result, we are flooded with scripts which need to be verified from step to step and which fail to have the authenticity that careful research gives. I know of no solution to the problem except to find people with dramatic and pictorial sense who do a lot of non-fiction reading on their own."

*Railroad Magazine*, 280 Broadway, New York, is overstocked with fiction and first-person true tales. No poetry is used. Freeman H. Hubbard is editor.

*Sea Power*, 10 Rockefeller Plaza, New York, a magazine published by the Navy League of the United States, uses articles up to 2500 words on all aspects of U. S. Navy and Navy life. Prospective contributors should query V. W. Kneuth, editor, as there is no set rate of payment.

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whose stories are not selling need expert revision of their scripts. Twenty years' editorial experience qualifies me to render that assistance. Agents welcome stories "doctored" by me. Editors, agents and clients highly praise my work. EXTREMELY MODERATE RATES. Free office report on one story if you mention The Author & Journalist.

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*The Kapustkan*, published and edited by Bruce and Stan Lee Kapustka, 5013 South Throop St., Chicago, is a quarterly literary magazine, "espousing the cause of democracy, humanity, justice brotherhood, truth, freedom, beauty, life and love." In fiction, realism is preferred, "yet instructive idealism pointing toward the betterment of mankind" will be given special consideration. Social satires, interviews with leading literary lights and prominent personalities, photo-

graphs of important writers of the age for front cover use, poetry of the Whitman, Sandburg, Stokowski type, are sought, but compensation is made only by free copies and "the fact that the magazine is read by every leading and worthwhile publisher and author in the country," according to Stan Lee Kapustka.

*Western Family*, formerly at 1144 S. Grand Ave., Los Angeles, Calif., has moved to 3224 Beverly Blvd.

*The American Rifleman*, 1600 Rhode Island Ave., Washington, D. C., requests that all hunting stories submitted be "packed with technical observations"; preferred length is 3000 words. About 1 cent is paid on publication. W. F. Shadel is editor.

*Wee Wisdom Magazine*, 917 Tracy Ave., Kansas City, Mo., earnestly requests that no further contributions be received as it is heavily overstocked with all types of material.

*Western Sportsman*, 1009 17th St., Denver, Colo., has suspended publication.

*The Latch*, 2136 East Avenue, Springfield, Mo., no longer pays for material.

□ □ □ □

## TRADE JOURNALS

*Radio Today*, published by Caldwell-Clements, 280 Broadway, New York, has purchased *Radio Retailing*, from McGraw-Hill Publishing Co., 330 W. 42nd St. The first issue of the combined publication under the name, *Radio Retailing combined with Radio Today*, appears in January. Orestes H. Caldwell will edit the new publication.

*Ingot Iron Shop News*, house organ of the American Rolling Mill Co., Middletown, Ohio, Winfield Arnold, managing editor, uses a small amount of material concerned with business-getting ideas developed by contractors, especially if they have an ARMCO sheet metal angle. Photographs which include the distinctive ARMCO Ingot Iron trade-mark, which appears quite frequently on roofing jobs, air conditioning duct work and gutters and downspouts, are also used. Regular rate of payment is 1 to 2 cents a word, for stories from 500-1,000 words in length, with photographs from \$2 on up for acceptable snapshots, and from \$5 on up for acceptable commercial shots.

*The Feed Bag*, 741 No. Milwaukee, Milwaukee, Wis., is repeating its appeal for good merchandising stories about retail feed dealers, preferably in the East, New England, Middle West, and North Central states. Writes C. L. Onsgard, editor, "Right now we are short of good material, and our check book is wide open. Some of our consistent contributors receive from \$10 to \$30 practically every month." Payment is 1 cent a word on publication, plus additional compensation for photos, from one to four of which should accompany each article, if possible. Preferred lengths are 500 to 1200 words.

*Photo Technique* has been purchased by American Photographic Publishing Co., Boston, from McGraw-Hill. Effective Jan. 1, 1942, the magazine will be combined with *American Photography*, and will be known as *American Photography incorporating Photo-Technique*.

*Mail Order Journal*, New York, has moved from 280 Madison Avenue to 14 E. 47th St.

*The Gregg Writer*, 270 Madison Ave., New York, pays 1 cent a word on publication for articles of interest to stenographers and office workers and success stories about secretaries who have made good or executives who started via the shorthand route. Some news items, photos, short fact items, relating to stenographic work, are also used. Editor is John Robert Gregg.

*Food Materials & Equipment*, 232 Madison Ave., New York, is entirely staff written.

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**COMFORT WRITER'S SERVICE, Dept. 767-J, St. Louis, Mo.**

*Foreign Press Syndicate*, 17 East 42nd St., New York, has discontinued its operations.

*Community Jeweler*, 112 S. 16th St., Philadelphia, has discontinued publication.

*Newspaper Management* is the new name for *Illinois Editor*, 306 W. Main St., Mascoutah, Ill., edited by Arthur D. Jenkins. Fact articles are used on increasing subscriptions, special edition promotions, etc.

*Air Conditioning and Refrigeration News*, 5229 Cass Ave., Detroit, Mich., is not interested, for the time being, in successful ideas for promoting and selling electrical appliances, nor in human interest photos. George F. Taubeneck is editor.

□ □ □ □

### PRIZE CONTESTS

Farrar & Rinehart, Inc., 242 Madison Ave., New York, announces a new Latin-American literary competition which will be undertaken with the Division of Intellectual Cooperation of the Pan-American Union. The contest, open to all citizens of the Latin-American republics and Puerto Rico, will close Sept. 1, 1942. A total of \$5000 is offered for three books—\$2000 for the best novel; \$2000 for the best work of non-fiction, and \$1000 for the best book for children.

Dramatists' Alliance of Stanford University, California, offers a seventh annual series of competitions in dramatic writing, with prizes of \$100 in cash and first production offered as the Maxwell Anderson Award for Verse Drama and the Etherage Award for comedy; \$50 and presentation on radio, as the Alden Award for Short Plays, and \$75 and publication in the periodicals of the alliance as the Gray Award for Dramatic Criticism. Contest is open to all writers of English, regardless of age, position, previous training or occupation. For full details of registration for the competitions, information upon the publications of the association, and possible membership, address Proctor for Drama Awards, English Department, Stanford University, Calif. Closing date for competition is March 31, 1942.

Harbinger House, 381 4th Ave., New York, is offering prizes totalling \$300 in a contest for poets. First prize, \$50 in cash, is offered to the writer of the best poetry submitted. Second prize is \$20, third, \$15, next three, \$5 each. In addition, 100 books, with a list price of \$200, will be awarded to winners of honorable mention. The prize-winning poems, together with such other poems as the publishers select, will be published in an anthology next spring. Entrants may submit poetry in any form, and make as many entries as they wish, but no single poem should exceed 100 lines. All entries should be submitted prior to January 31, 1942. Detailed information and rules may be secured from Poetry Contest editor, to whom all entries should be addressed. Return postage should be enclosed.

The Macon (Ga.) Little Theatre announces its Eighth Annual Playwriting Contest open to any per-

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son resident in the state of Georgia. A \$10 prize (with production if play is deemed worthy) is offered for the best one-act play submitted, and honorable mention for the next three (with production, if worthy, of two, possibly three). There will also be given a money prize for the best three-act play submitted, if, in the opinion of the judges, it merits presentation as one of the major productions of the season, and a prize of \$2 for the best radio play requiring 15 minutes for broadcasting. Honorable mention will be given three of the same length, if worthy. Manuscripts must be sent to Mrs. Gus Small, Chairman of Contest, 102 Katherine Court, Macon, Georgia, before February 1, 1942.

Alfred A. Knopf, Inc., 501 Madison Ave., New York, announces a prize of \$2500 for an autobiographical book length manuscript by an American aviator. All entries must be made on formal entry blanks which may be obtained on request from the publishing house or from Curtis Brown, Ltd., literary agent, 347 Madison Ave., New York, who will handle all manuscripts in the competition. June 30, 1942, is closing date.

*Nuggets*, the bi-monthly magazine of poetry by youth, edited by Nina Willis Walter, 70 N. Bonnie Ave., Pasadena, Calif., is conducting several contests—a couplets contest, in which subscriptions to *Nuggets* will be awarded for the best original couplets received before Feb. 1, 1942, one subscription in each division, elementary, junior high, and senior high school; quatrain contest: similar awards to be made for the best original quatrain (rhyme scheme a b a b) received before April 1, 1942, and hokku contest, with similar awards, for the best hokku received before June 1, 1942. All manuscripts must bear the author's name, age, grade, and school, and home address, and must be accompanied by the signed statement, "This poem is original with me." No poems will be returned. Winning poems and others of merit will be published in *Nuggets*.

## Q. and A. Department

For personal reply, accompany your inquiry with a self-addressed, stamped envelope. This department does not criticize manuscripts. Questions and replies below have been condensed.

I have received an invitation to become an honorary member of the Eugene Field Society. How much honor really attaches to this? What can you tell me about this organization?—X, Ill.

► This question reaches A. & J. several times a year. The Question Man wrote the Society for information. Headquarters are 2826 Spruce St., St. Louis, where Field once lived. Purpose is to perpetuate the poet's name, and to render varied services to writers, professional and otherwise. John George Hartwig is National President. Letterhead lists many celebrities as honorary members.

Mr. Hartwig tells us he sends out each month, except during the summer period, "two or three hundred invitations." These go to authors of books published by standard publishers. Honorary members are not required to pay dues or assessments, and no activity of any kind is obligatory. The Society had 1940 receipts of \$2169.47, disbursements of \$2983.30. Of the latter, salaries of officers and stenographer accounted for \$1948.30.

*Hardware Age* recently published the photograph of a Massachusetts hardware man with the news he had been invited to become a Field Society honorary member. The mention may help to sell the writer's book on builders hardware. It is apparent that, ordinarily, any prestige benefit from Field Society membership will be small.

# THE A. & J. MARKET PLACE

(Personals)

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Complaints continue to be received against *The Progressive Teacher*, *Morristown*, Tenn. Manuscripts are reported sent with return postage, but never heard from again despite repeated letters. The magazine has been dropped from our Quarterly Market List.

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